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# The ART NEWS

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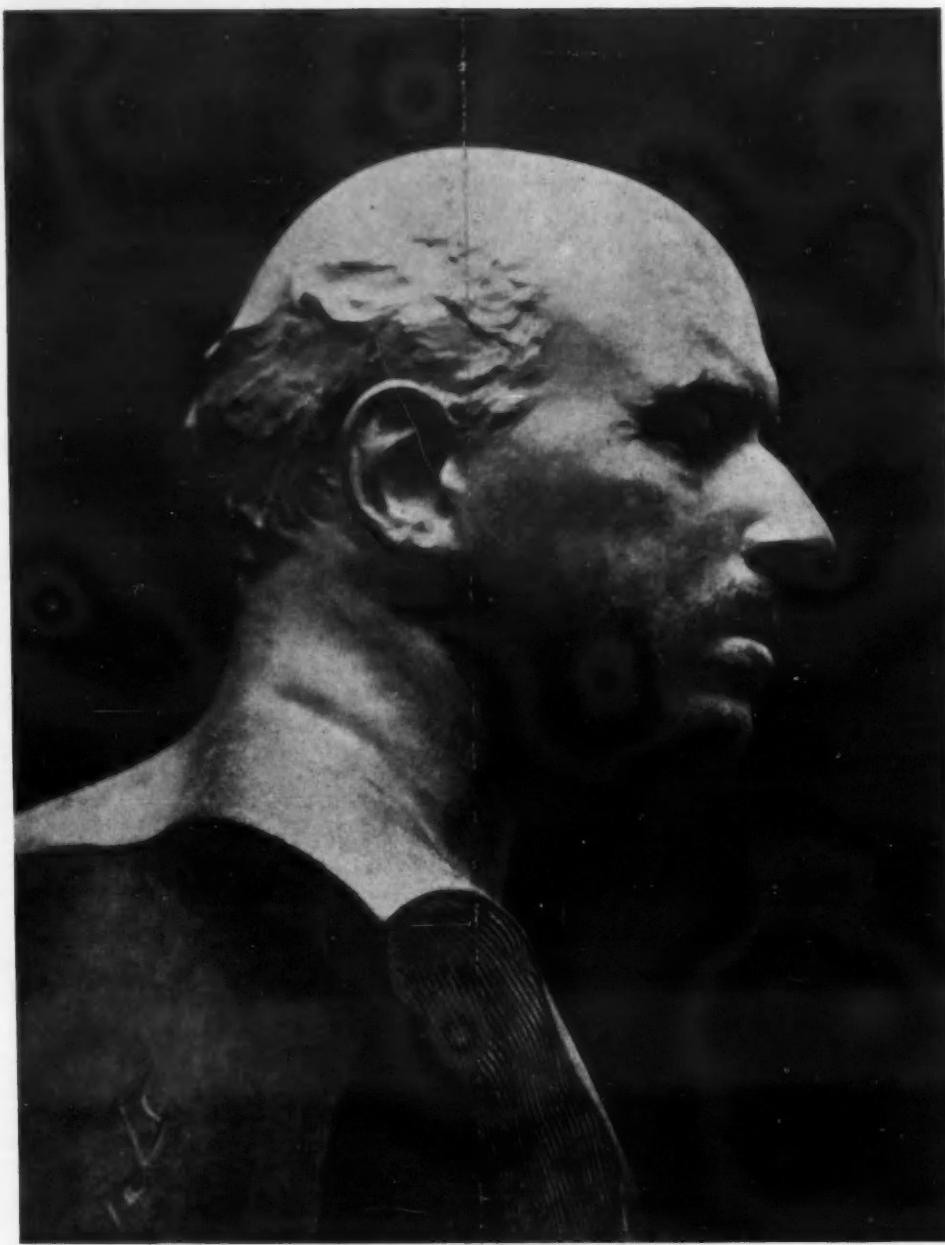


"LA FEMME A L'EVENTAIL"

Included in the exhibition of important French paintings opening at the Marie Harriman Gallery, New York, on February 20th

PICASSO

PRICE 25 CENTS



"PABLO CASALS"

(Portrait Bust of the World Famous Cellist)

By BREND A PUTNAM

## EXHIBITIONS

**Until February 25th** Fellows of American Academy at Rome.

Retrospective Exhibition of Sculpture by Brenda Putnam.

**Until February 28th** Color Prints by Francis Gearhart of California.

Prints by Earl Horter.

Etchings and Lithographs of Mallorca by Charles Z. Offin.

# GRAND CENTRAL ART GALLERIES

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, FEBRUARY 18, 1933

## Maurice Sterne's Art Revealed in Notable Exhibit

Retrospective Show at the Museum of Modern Art Gives Survey of Artist's Work Over a Long Period

By RALPH FLINT

Our modern world is quick to render homage to whom homage is due. It takes success with a new seriousness, as if to make up for lost opportunities in honoring illustrious citizens whose claim to fame has had to wait upon slow time and the apathy of a coldly calculating society. Of course, there arise from time to time those whose prophetic sense and subtly conditioned talents are so well in advance of the procession that even the most astutely minded patrons and prognosticators are unable to see through the veil. But it is surprisingly in our favor today that we have caught up with the band wagon in enough numbers to render a fairly clear verdict when the opportunity arises. We are not ashamed to acclaim our very own, as in the case of the handsomely managed one-man show that the Museum of Modern Art has just accorded Maurice Sterne.

We are close enough in point of time to realize how signally the world failed to catch the trumpet tones of Cezanne when he was still alive and tramping through the valleys of Aix carrying his precious burdens about as if they were so much kindling; while, here in America, we still have to explain away our failure to give Elshemius a timely salute, instead of which he gave us such a very splendid and unexpected legacy. But we have taken Matisse, and, only last summer, Picasso, and any number of other big men of the day, and fairly deluged them with perilous accolades, and it seems to make for a happier time all around, even if the benefits of fighting the good fight with only one's own self to applaud are thereby denied. It is hard to think what might have happened to Cezanne had he been blest with worldly success and all the emoluments that come with a popular following. The only case I know in the history of art where a man has been raised to the heights of critical acclaim in his own time, yet without being smothered by the pomp and circumstance of a worldly success, is Marin. He has his good friend Steiglitz to thank for that; and that again is quite another story.

While the Museum of Modern Art has had at least two one-man shows of the work of contemporary American painters—Max Weber and later Charles Burchfield were both honored to this signal degree—yet the present Sterne exhibition is the first time that the art of a single man has filled the entire museum. Not a trace of any work but that of Maurice Sterne is to be found in this West Fifty-third Street art depot. Up stairs and down he has the whole place to himself. More than one hundred canvases have been selected to show the various phases of his development, as well as some fifty drawings and ten or more pieces of sculpture. But, as the artist points out in a fore-



PORTRAIT OF MRS. MARY MARTIN KINSLEY

This fine work, purchased from the Karl Loewenich Gallery, has recently been added to the collection of American paintings at the Minneapolis Institute of Arts.

By CHESTER HARDING

## SMITH SECURES FINE PICASSO

The Smith College Museum of Art has recently acquired "La Table avec Nature Morte," by Picasso, from the Valentine Gallery. This fine abstraction, which was included in the exhibition entitled "Selection," was illustrated in the December 3 issue of THE ART NEWS. Painted in 1920 the picture belongs to the artist's later cubistic phase.

In announcing the acquisition of the canvas, Mr. Jere Abbott, Director of the Museum, likens it to "a fugue wherein certain patterns are repeated and developed throughout the whole painting as in musical compositions." Mr. Abbott continues:

"One enters the picture at the bottom where the eye, through a series of 'L's,' inverted T-squares and rectangles is directed strongly upward to the center of interest and there held, somewhat artificially, by the obvious bull's-eye. The expansion of the visual field is now circular, curved retaining areas at either side restricting lateral movement; and eventually the eye is drawn to a restful island of blue in the upper right-hand corner. The painting viewed at a distance shows a strong three-dimensional scheme to complicate and enhance the 'journey of the eye.' There are, moreover, many such paths through the picture, some less obvious and discovered only after long association with it."

## Carnegie to Hold International Art Show Next October

PITTSBURGH.—The Carnegie Institute International Exhibition of Paintings will be resumed this year, according to the announcement made this week after the Fine Arts Committee of the Trustees had approved the plans for the show.

The exhibition, which will be the Thirty-first International in the history of the Carnegie Institute, will open on October 19 and continue through December 10. It will consist of about 350 paintings, of which 125 will be from the United States and 225 from Europe. All the paintings will be directly invited by the Institute. The Jury of Award will be made up of three directors of American art museums.

There will be \$1,500 for first prize, \$1,000 for second prize and \$500 for third prize. In addition to these Institute prizes, the Garden Club of Allegheny County will offer one of \$300 for the best painting in the exhibition of a garden or flowers.

Homer Saint-Gaudens, the Director of Fine Arts, will leave for Europe in March to visit artists in the European countries which will be represented in the International.

## DETROIT ACQUIRES A CUYP LANDSCAPE

DETROIT.—The Detroit Institute of Arts has received "The Ruins of Castle Brederodo" by Cuyp as a gift from Mrs. Lillian Henkel Haass and Mrs. Trent McMath, in memory of the late Julius H. Haass of Detroit. While in the Haass collection, the landscape was described by Jerrold Holmes in *Art in America*, June, 1930, as one of the important Cuyps in this country, contributing greatly to make Detroit a show place for this artist's work. It is also listed in Hofstede de Groot's catalog.

The painting reveals the influence of Rembrandt's dramatic chiaroscuro, so marked in Cuyp in the 1650's, to which period this canvas belongs. The shadowy ruins of the castle, rising beside a stream, give deep vistas into the vaulted corridors, and with a neighboring tower frame a view down the winding vale of the river. Through the valley pours a flood of golden light, touching the walls and pinnacles of the ruin and falling with dramatic brilliancy upon the river bank in the center.

This canvas, together with the fine landscape of the artist's middle period, about 1660, already in the permanent collection of the Art Institute, constitutes a really fine representation of Cuyp, whose best work is of a quality which places him among the great masters of Holland.

## Rosenbach Shows Fine Collection Of Lincoln MSS.

### Timely and Important Exhibit of Rare Letters and Documents Features Material of Great Historical Significance

The Rosenbach Company, in their galleries at 15 East 51st Street, are holding a most timely and important exhibition of rare Lincoln items, constituting a significant contribution to the celebration of the hundred and twenty-fourth anniversary of the birth of our great President. This remarkable material, which has been gathered together by Dr. A. S. W. Rosenbach over a period of thirty years, comprises more than three hundred letters and manuscripts intimately connected with many phases of the great statesman's life.

Of paramount interest is the manuscript of the address "A House Divided Against Itself Cannot Stand," which was delivered at Springfield, Ill., on June 15, 1858. This document of the President's address at the close of the Republican State Convention, nominating him as candidate for United States Senator, ranks as one of the most important Lincoln items in manuscript form. In addition to its historical significance it has especial value because of the fact that only a few of the original speeches have been preserved, although thousands of letters are said to be in existence.

Another outstanding feature of the exhibition, which is attracting general attention, is the manuscript of Lincoln's epoch making speech on slavery, delivered on September 17, 1859. On this occasion, it will be remembered, the President came boldly forth with a statement that he considered slavery to be both wasteful and unjust. Dating from a year later, when he became president-elect, is another notable speech on the origin of the Republican party, which constitutes a brilliant exposition of his political philosophy.

From the historical point of view, probably the most outstanding single exhibit in the collection is the first manuscript draft of the Emancipation Proclamation written entirely in Lincoln's hand, which constitutes the first official move made toward the complete abolition of slavery.

Other material in this remarkable group is illustrative of many critical moments in Lincoln's career. One finds, for instance, the President's own copy of his debates with Douglas, together with three letters, one of which states his belief that the debate should be published for the benefit of posterity. The famous correspondence, in which Lincoln set down all the information he had at hand concerning his genealogy, is also among the treasures of the Rosenbach collection. The exhibition, indeed, includes letters and documents which cover almost the entire period of Lincoln's political life. One of the earliest was written in 1848, giving his reasons for sponsoring Zachary Taylor as President, and is accompanied by a letter composed a year later, applying for the first and only time for an appointment from the President. Standing as a relic of the years just before his death is Lincoln's last message to Congress, dated December 6, 1864.

(Continued on page 4)

## Chicago to Show Fine XIXth Century French Paintings

CHICAGO.—One of the main features in the "Century of Progress" Fine Arts Exhibition to be held at the Art Institute of Chicago from June 1 to November 1, 1933, in cooperation with the Chicago World's Fair, is the magnificent display of great paintings of the French XIXth century. In order that the public may enjoy and study these masters in some detail, a special series of rooms has been arranged, so as to throw into relief the culminating figures of the period. The first of these special galleries will be given largely to the work of Monet and Degas. Monet's daring experiments in color and Degas' equally daring but less spectacular experiments in line and arrangement will be fully illustrated. Twelve examples of the former are included, eleven of them from the collection of the Art Institute, for this museum owns a remarkable and enviable series of Monet's work. It begins with the brilliant "Argenteuil" of 1868, and shows Monet in almost every mood, down to the "Charing Cross" of 1901. Two remarkable still life compositions will be featured; one of them, an amazing composition of silvery whites, is a painting of dead pheasants lent by Mr. and Mrs. Potter Palmer of Chicago.

The paintings by Degas belonging to the Institute make the nucleus for the Degas group. Chief among them is the wonderfully sympathetic portrait "Uncle and Niece," in the recent legacy of Mrs. L. L. Coburn. The race-course will be represented by such masterpieces as the "Carriage at the Races," lent by the Boston Museum of Fine Arts, and the scene of jockeys from the collection of the late Lizzie Bliss. Howard J. Sachs of New York is sending his brilliantly designed "Laundresses," a composition which shows Degas as the sharp and sensitive observer of daily life. The stage and ballet dances will be shown by the pastel in the Potter Palmer Collection; the "Mile. Fiocri" in the Ballet of "La Source," lent by the Brooklyn Museum, and by two exquisite arrangements, lent respectively by Mr. and Mrs. Chauncey McCormick and Mr. and Mrs. Potter Palmer. Paintings like the "Milliner's Shop," the gift of Mrs. L. L. Coburn, and the "Woman in the Red Hat," lent by Mr. Joseph Winterbotham of Burlington, Vermont, illustrate other sides of the painter's genius.

The only one-man room in the exhibition is given to the work of Paul Cézanne, which will be illustrated by some seventeen canvases. Many of the artist's greatest masterpieces in this country will be brought together. As a still-life painter Cézanne had no rivals, save Rembrandt and Chardin. The exhibition will include the early "Still Life With a Clock," lent by Wildenstein and Co., which shows the artist under the spell of Manet; the "Basket of Apples" in the Birch-Bartlett Collection; the "Flowers and Fruit" in the Coburn bequest, and the vivid "Still Life with Apples" which formed the center, as it were, of Miss Lizzie Bliss' collection. Equally great in landscape, Cézanne's development may be traced from the early "Auvers," in the Coburn collection, through the "Road to Auvers" lent by Mr. John Nicholas Brown of Providence, to the later examples borrowed through the generosity of Smith College, Marie Harriman and Knoedler and Co., as well as the "L'Estaque" of the late Mr. Martin A. Ryerson.

The figure-pieces and compositions of the master will be represented by the "Card Players," lent by Stephen C. Clark of New York, one of the most notable of the series dealing with this subject. Single figures from the Bliss, Bakwin and Lewisohn Collections, and two wonderful figures in blue, one lent by Mr. Conger Goodyear, and the other by Knoedler and Co., will further display Cézanne's power. Two figure compositions, "The Siesta," lent by Mr. Josef Stransky of New York and "The Bathers," lent by Mrs. R. R. McCormick of Chicago, are works which give the general public a new idea of the artist's range. All in all, the splendid group of this artist's work is bound to be one of the great artistic sensations of the show.



"INEZ"

*This canvas, from the collection of Lord Duveen of Milbank, has been loaned by its owner to the important Maurice Sterne Retrospective now on view at the Museum of Modern Art.*

## Sterne Retrospective on View

(Continued from page 3)

word to the catalog, this display is only a part of what he would have liked to show had there been sufficient space, for Mr. Sterne has been plenty of places during his painting years and has seldom failed to make copious pictorial record of what he saw. In his two years in Bali he is reputed to have turned out some two thousand studies of native activities.

While this celebration of the work of one of our leading contemporary artists is a one hundred per cent American affair, Mr. Sterne has paid but scant attention to the American scene, nor can his art be said to be particularly rooted in the American tradition. He gives us dozens of souvenirs of Benares and Bali, Anticoli and Taos to one study of Silvermine, Monhegan or Manhattan. It is only in some of his latest canvases, still-life compositions worked in a richer impasto than has been customary with him, that Mr. Sterne fits to any great extent into the modern American scheme of pictorial thought. But that is neither here nor there as far as his own particular art is concerned. Art, in its truest estate, is not matter of boundaries or racial

characteristics. A Chou bronze or a Matisse pastel are the rightful properties of any man who can be found sufficiently enlightened to appreciate them. And so it is fitting to salute the art of Maurice Sterne, who has contributed so largely to the artistic inheritance of the country of his adoption.

Mr. Sterne has worked indefatigably to make his own the best tendencies of his time. He has carried on a two-fold line of action, whether or not to the best interest of his painting—by which he will ultimately be known to a greater degree than by his sculpture—it is hardly possible to say at this stage of his career. The instinct for plastic form has most certainly affected, to a large extent, his method of outlining pictorial ideas. It has given his work a certain ruggedness of line and severity of accent that it might not otherwise have acquired; but at the same time it has kept him from searching for certain inner psychological aspects of form. Mr. Sterne's figures are invariably models that function principally to suit the more architectural aspects of his painting. It has been the human scene, in general, that has interested Mr. Sterne from the beginning, more than the individuals that go to make up that scene. He gives us the place and the people all together. He is a painter under orders to record

the living pageant that flows past, whether it be in the East or in the West.

An interesting group of canvases in one of the first galleries at the Modern Museum shows Mr. Sterne in his first excitements over the Balinese and their ochreous charms. The Cezanne formulae had been well aired and put in general circulation by the time Mr. Sterne landed on this enchanted island, and we see to what good use he put the new angularities and accentings that the Master of Aix had loosed upon a world drenched in the atmospheric pleasantries of the Impressionists. Mr. Sterne's Bali compositions look very sober beside the brightened palette that he has worked up to today, but they are exciting records nevertheless, full of jungle beat and the glow of untrammeled physical beauty. The well known "Benares Ghats," that has been seen so often in the local galleries, is hung in this group and looks very fine. I do not see any of the later versions of these Balinese themes that Mr. Sterne worked out so successfully in a higher key, but perhaps in an exhibition so carefully worked out from a chronological point of view such a duplication of subject matter would only lead to confusion.

The trail of Mr. Sterne's pictorial wanderings leads from the Bali works into the Anticoli series of canvases that are in many ways his most satisfying performance. Here he captured a fine blend of the romanticism which is so much a part of his pictorial make-up, the neo-classical sculpturesque formalism of line and form, and the wholly modernistic delight in angles and rhythm that keep such compositions as the two examples from the Phillips Memorial Collection so alive and musical. "The Winding Path" from the

Adolph Lewisohn Collection is another of the Anticoli series to command special attention.

In the last few years Mr. Sterne, with his inevitable instinct for a wholly plastic medium, has evolved a mode of painting that gives him a greater command over his pigments, and the series of striking still-life compositions, in which he reaches a high peak of color notation and contrast, are proof of his constantly broadening art. The drawings likewise run the stylistic gamut of his career, from the early student days in Paris to the latest New York improvisations.

In the department of sculpture, Mr. Sterne's place is well secured by the handsome "The Awakening," lent by the Brooklyn Museum, and the equally well-known "Bomb-Thrower," from the Metropolitan Museum; but while I have no intention of belittling the artist's accomplishments in the plastic arts, it takes more than a handful of works in this special field to acquire a special ranking. It takes loud and continuous beating of the gong to attract a reverent and multiple audience to the modelling stand; it takes a fury of concentrated effort to bring the essentially unresponsive elements of sculpture into anything approximating life. Mr. Sterne's work in this field, while distinguished, is cold; his painting, on the other hand, is fired with a mounting warmth that such a predestinated painter as he is naturally endowed with.

Mr. Sterne has discovered in H. M. Kallen an enthusiastic biographer to amplify the catalog of the exhibition, and he should feel duly elated, even if we are only privileged to see the major steps of his pictorial progress, with this generous salutation accorded him by the Museum of Modern Art.

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## EXHIBITIONS IN NEW YORK

### RAPHAEL SOYER

Valentine Gallery

Raphael Soyer gets a 1933 Valentine in the shape of a one-man show at Valentine Dudensing's gallery, where lighting and walls are admirably suited to the general complexion of the artist's painting. This is his first one-man show as a painter of importance, although he has had preliminary exhibitions of small canvases and drawings here and there.

I remember a group of studies at the L'Elan Galleries a season or two ago that argued a definite pictorial outlook, but hardly prepared one for the splendid showing that this young New York painter makes at the Valentine Gallery. Not that he has changed particularly in style or sentiment, but merely that he has in the meantime strengthened his pictorial attack and widened his borders. Before he seemed a wistful, almost pathetic recorder of the less fortunate side of the New York parade. I think I once referred to him as the "Pascin of the humble," a sufficiently designatory tag in those days, but far from applying to Mr. Soyer today.

He still paints the men and women of the less prosperous parts of the town, types that carry a sadness that is both individual and racial, but today he makes one more aware of the manner of his painting than of his subject matter. There is a fine sincerity in everything that he does, both in the figure compositions and in the landscapes, and while preferring color harmonies that reach deep down in the lower registers, Soyer is clear-cut and definite, and in no danger of getting murky or confused. Now and then he lights up his work with a bright section of color, as in a red blouse or some other pictorial accessory, but for the most part he keeps his tones attuned to the general mood of his models. I use the word model in a very loose sense, for his people have in no wise the look of the professional poser who seems to satisfy so many of our painters. Mr. Soyer cares too deeply for the authentic human equation in his work to fuss around with figure painting for its own sake. He tells a story of his own people, and naturally this sympathetic approach to his sitters renders his work all the more communicating. I am glad that Mr. Dudensing has hung his work, and I feel sure that he is one of the younger painters who will appreciably advance through such intelligent backing.

### BRENDA PUTNAM FRANCES GEARHART CHARLES Z. OFFIN AMERICAN ACADEMY IN ROME

Grand Central Galleries

It seems incredible that Brenda Putnam has had to wait all these years for a chance to assemble publicly her major works, but the truth of the matter is that her present one-man exhibition at the Grand Central Galleries is literally the first time that she has ever presided over such a demonstration, although she has frequently exhibited various pieces at the big annual exhibitions.

Her present display is retrospectively cast, with figures that go back to 1910, when Miss Putnam, like so many of our sculptors, was working in the mood and manner of the great Rodin. But she has changed all that with the gradual emergence of her own artistic personality. Today Miss Putnam works according to her own plastic receipts, as a close study of her various portrait busts will easily convince you. Her recent head of Amelia Earhart is something of a triumph in simplicity of handling, and the studies of her various musical associates—Casals, Gabrilowitsch, Bodansky, Bauer—all point to her sympathetic understanding of character from the three dimensional point of view.

There is a considerable variety of subject matter in this exhibition, and the works are inevitably juxtaposed with little regard for scale or individual effectiveness. One of the outstanding pieces is her "Midsummer," the most ambitious figure that she has yet attempted and which, she confessed, she simply had to do out of sheer desire to tackle something on a larger scale than usual. Here we see Miss Putnam revelling in forms that echo the amplitude of her theme, and I have no doubt that this sudden plastic departure will net her a considerable return. Many of her best known works are on view, such as "Two Kids—Sundial"; "Desmond," done when the model was three days old; "Puck," for the Folger Library, Washington, and "Peter Pan and the Rabbits."

Color prints in the Japanese manner by Frances Gearhart are also on view at the Grand Central Galleries, prints

that show the varied grandeur of our Western scenery. Miss Gearhart, who hails from Pasadena, has had a considerable and well deserved success with these wood-blocks. The artist has a fine eye for salient detail, which she uses without unduly crowding her designs.

Another print show at these galleries brings Charles Z. Offin to the front, with etchings and lithographs of Majorca, that new mecca of the traveling public. According to Mr. Offin's graphic account of the peasants and their picturesque surroundings, it is well worth a visit by any one in search of a new aesthetic thrill. Mr. Offin's style is crisp and to the point, and as the catalog points out he appears to have that valuable faculty for recording "first time seen" incidents in a way that perpetuates their interest for others as well as for himself.

The group of young men comprising the list of Fellows of 1932 at the American Academy in Rome is also represented at these galleries with a variety of work that ranges from mural designs to heroic sculpture. Burton K. Johnstone, architect; Thomas Price, landscape architect; Charles Sutton, landscape architect; John Sitton, painter, and Sidney Waugh, sculptor, are the fortunate ones whose talents have warranted a period of incubation at this important training station, and their work, while following academic lines, seems to argue interesting careers ahead of them. Perhaps Mr. Waugh's sculpture is the most individually cast of the various items on view, particularly his stylized carving of a lion in black marble.

### LILLIAN GAERTNER PALMEDO

Marie Sternner Gallery

With surprising modesty Lillian Palmedo has tucked away in an obscure part of the Marie Sternner gallery her original design for the ceiling decoration at the Ziegfeld Theater, reputed to be by all odds the largest fresco in the world. Even if it does belong to an earlier period of her designing, it still deserves a cordial salute as a remarkable performance for such a very young artist. But so much has happened since Joseph Urban set her to work on what one critic amusingly designated as a "cross between a Beauvais tapestry and a Baumgarten candy-box" that I suppose Mrs. Palmedo may

(Continued on page 6)

# KNOEDLER



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LILLIAN GAERTNER  
PALMEDO

Marie Sterners Gallery

(Continued from page 5)

be justly pardoned for relegating this work to the background.

Her present exhibition deals mostly with costume designs done for various recent productions at the Metropolitan Opera, and she has arranged more than one hundred plates in colorful sequences illustrating her contribution to such works as Strauss' "Egyptian Helen," Montemezzi's "Zoraima," von Suppe's "Donna Juanita," Weinberger's "Schwanda," and finally this year's most successful revival of "Electra." The artist has an apparent flair for mood and style in her costuming. Indeed she can be strictly period, and severely drab, as in the Electra designs, or can go the limit in inventiveness and sheer buffoonery, as in the lighter operas. Then, too, she has a wide imagination when it comes to the decoration of large edifices, and I should imagine that post-offices, hotels, and even railroad stations would have no terrors for Mrs. Palmedo after her Herculean labors at the Ziegfeld Theater.

I am frank to confess that I do not follow the artist's reasoning when it comes to the adornment of a modern railroad station, and just what her Majorcan-like episode has to do with a traveling public is beyond me. She is showing nearly one hundred and fifty designs at Marie Sterners Gallery, a most prodigious output for one so recently embarked on a career.

## AROUND THE GALLERIES

Andrew R. Butler, one of the most promising of our younger American etchers, is being featured at the Keppel Galleries in a variety of works that include water colors, drawings, and, of course, etchings. Mr. Butler is possessed of a landscape flair that divides itself between the soft and succulent countryside of our own Eastern terrain and the dry and sparsely annotated sweeps of the Southwest. He has been coming to the fore by rapid strides ever since he captured the public fancy with his "Kansas" print several seasons ago. Now he migrates between Walpole, New Hampshire, and Patagonia, Arizona, acclimatizing himself to each territory with apparent ease, and producing, incidentally, a fine lot of prints. He seems to have an equal facility in handling any of the three mediums displayed in this exhibition, and it is hard to say in certain cases which have the greater potency, the water colors, the drawings or the etchings. But it is as an etcher that Mr. Butler will be known, his work in the other media merely serving to build up his finished plates.

The Caz-Delbo Galleries are showing drawings by Boris Deutsch, the young Russo-American artist who has recently come to New York after a considerable residence on the West Coast, where I first knew his work. It is perhaps too early yet to observe any particular variations in his black-and-white designs from his new contacts in

## NEW YORK AUCTION CALENDAR

American-Anderson Galleries  
30 East 57th Street

**February 21**—Sporting books and autographs. From several private sources. Now on exhibition.

**February 23-25**—English and French furniture, tapestries, oriental rugs, and objects of art. From various sources. Now on exhibition.

National Art Galleries  
Rose Room, Hotel Plaza

**February 23-24**—Collection of books, illuminated mss., jeweled bindings, first editions, and autographs, the property of Joseph William Walton, St. David's, Pa., with additions. Exhibition opens February 19.

**February 25**—English and French furniture, tapestries, silver, and objets d'art, to be sold by order of Mrs. Howard Preston of New York, with additions. Exhibition opens February 19.

Manhattan, but his "Girl with Bowl" may be taken as a good omen that his new surroundings are agreeing with him aesthetically. His work, for the most part, has a strong dramatic and racial cast, and he is sufficiently master of his art to work unusual variations with line and form.

Helen Stone, with Guatemalan water colors, and Clara E. Sipprell, featuring photographic studies of notabilities of the art world, are both showing at the Delphic Studios. Miss Stone handles her medium with sureness and despatch and makes a lively record of her stay in South America. Miss Sipprell's camera work is distinguished by its clarity of characterization and its technical control.

One of the best of her camera studies is of Alfred Stieglitz, dean of American photographers.

Arthur Schwieder is exhibiting a series of canvases at the Montross Gallery that show him plying between a rather academic approach toward representation and a pictorial inventiveness of pattern that is more often than not apt to get him into deep waters. Two of his smaller landscapes seem to lie midway between the two aspects of his art, but the large compositions, with their bellowing folds of form, need a more cautious conditioning in order to successfully embody the artist's intentions. But Mr. Schwieder's decorative leanings are in the right direction.

## LIBRARY SHOWS FRENCH PRINTS

During the past year an anonymous gift brought to the New York Public Library's Print Room a large collection by two French artists, the XVIth-century Abraham Bosse and the XVIIth-century Charles Nicolas Cochin fils. A number of these prints have been selected for exhibition, and are on view in Room 316 during February and March, Sundays excepted.

By Bosse, the delineator of domestic life, are a series depicting the trades: barber, pastry cook, etc. We are shown a schoolroom, the family at dinner, a woman working at tapestry, the marriage contract, women bringing presents to a young married person, a visit to the nurse (showing the process of wrapping up a baby in swaddling clothes), a man beating his wife

and the other way 'round. Several prints depict the painter, sculptor and engraver at work; while others portray biblical and allegorical scenes.

The Cochin portraits, however, form the bulk of the present exhibition. In these heads, nearly all in profile, set in engraved frames in medallion style, this artist reflects his time, like Bosse. Only, instead of mirroring actions he reflects brains.

Here is a parade of the celebrities of his time, appearing without decorative or allegorical flummery, character studies in the best sense of the word. Painters and sculptors such as Van Loo, Caffieri (recalling his Franklin bust), Bouchardon, Boucher, Pigalle, and delightful Chardin; Gravelot, Moreau, and Cochin himself among illustrators of the books of the period; engravers such as Cars, LeBas, and Basan; Caylus and Watelet among amateurs; the musicians Lully, Jeliote, Cousineau; Mlle. Clairon and Garrick, of the stage; Jombert the bookseller (publisher for Cochin); Madame Du Barry, to lead off a parade of human court decorations; and even some from outside of France: Hume, Fox, and our own Franklin.

This is the merest indication. A full list would form an interesting extract from the contemporary French "Who's Who." It is a gallery of striking individualities, set down with an unobtrusive display of the physiognomical import of their characteristic features that is equally striking.

A large number were engraved by such noted artists as Aug. de St. Aubin, Lemire, Delaunay, B. L. Prevost, Miger, Cars, Daullé, Lempereur, etc., so that there is likewise a little review of French engraving of the period. F. W.

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The British eighteenth century school is represented by nearly fifty paintings, including the important Gainsborough portrait of *Lady Caroline Fludyer*; examples by Hoppner, Cotes, Beechey, Dance, and Archer Shee; a portrait of *Mrs. George Hartwell* by Harlow, which Mr. William Roberts has identified as a charming example by Lawrence's most brilliant pupil; and a superb full-length of *Harriet Davy* by Tilly Kettle, in which is seen the influence of Reynolds. Later British works include several excellent sporting canvases by Reinagle, Samuel Alken, Harry Hall, Clifton Tomson, and others.

American paintings number an engraved Stuart, *Maria, Lady Nugent*, and portraits by Thomas Sully and Ralph Earl; together with landscapes by Murphy, Hassam, Dearth, Wyant, Crane, and the distinguished Inness, *St. Andrews, N.B.* (32x42), a remarkable atmospheric painting of his last period.

Of the French school are several eighteenth century portraits and two genre pieces by Lancret from the Vente Louis Philippe; also works by Cazin, Diaz, Vibert, and Jacque, the latter being the famous *Return to the Fold*, from the F. L. Loring collection.

Paintings of other schools include a pair of pastoral subjects by Velasquez and his *atelier*; and several interesting primitives.

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## A LITTLE LEAVEN

The turmoil that has enmeshed the leading nations of this world over the settlement of the war debts appears to be coming to some sort of a head. Ambassadorial agencies are alive with plans for wiping out for good and all the various amounts owing this country with fractional lump sum payments as the case may be. In all the harsh and harried talk that has been raging this long while over the debt entanglement, there has been little room for any expression of gratitude from the debtor nations for services rendered, or for any overwhelming appreciation of those inevitable facts that finally confront any embattled individual or nation—the fortunes of war.

If it is not possible, without upsetting the economic status of the civilized nations, to pay these gigantic war debts in actual coin of the realm, there appears to be a splendid opportunity for these countries, thus confronted with the difficult situation of not being able to meet their debts, to search among their other treasures for something that will, in a way, better bring the whole issue to a more graceful and less grudging close. No one likes to borrow, no one likes to pay; yet when the exigencies of human affairs force us to such remedial acts it seems only fair and right to bring about a proper settlement with as much good grace as possible. Good grace, in fact, often lubricates the processes of debt adjustment, both for individuals and for groups of individuals.

The idea that works of art should be used in repayment of the war debts owing the United States is by no means



"PAYSAGE DE PROVENCE"

To be included in the forthcoming exhibition of the artist's works, arranged by Paul Guillaume of Paris, at the Durand-Ruel Galleries

a new one, but it has been given fresh emphasis by Professor A. Philip McMahon, of New York University, in a recent radio address. Since many of the finest treasures in European museums were acquired through military conquest, through expropriation of ecclesiastical institutions, or by confiscation of private property, the transferring to the custody of the United States of certain notable works of art might do much to soften the crudity of this bickering over liabilities incurred when more than mere money was at stake. We borrow in a fever of some sort or other, and we have to repay at our leisure. If the debts are to be wiped out in one fell swoop, let it be done gallantly, with "vine leaves in our hair," with a pretty painting or sculpture thrown in to show that there is no hard feeling. It might be an effective way of incurring a decent continuance of international amity, instead of eternally scuffling about in the dust in a mood of international enmity.

It is an idea worth risking, and then there is always the possibility that the United States might refuse to accept any such solace. At any rate it would make for an exchange of something besides scowl and scourging. Let a little art into the situation, a little leavening of that lasting beauty which is worth more than all the gold the world can ever mine.

## OBSCENE PHOTO BOOK

Business has not been so good at Mr. Weyhe's lately and our own mail, due to the effects of technocracy on the publicity editors, has been pretty slim. Within recent weeks we have heard allusion made to Weyhe's Reference Library and during the past fortnight our desk has been given over to the communications of an organization recently characterized by Mr. Henry McBride as "the mysterious College Art Association recently swooped down from the skies." With the last footnote from the last museum's bulletin sent to the printer's, our desk began to assume an almost executive appearance—chromium plated water bottle, onyx pen, virgin blotter and all.

The idea that works of art should be used in repayment of the war debts owing the United States is by no means

But both Mr. Weyhe and ourselves forgot all about the U. S. Customs Department. We failed to realize that their Believe It Or Not Department can always be counted on in times of emergency. However, its most recent edict, relegating the reproductions of Michelangelo's frescoes in the Sistine Chapel to the forbidden realms of obscene art, went even beyond the most sanguine hopes. In France customs officials like the late Douanier Rousseau have been accustomed, in the Gallic fashion, to use up their naivete in various art forms. Here in America our sturdy homespun qualities find more direct expression. And we have only to quote the document which Mr. Weyhe found in his mail on February 13, to prove that no other country can boast such entertaining and enterprising officials in the obscenity-art field as we in America.

"There is being detained at the parcel post room two packages addressed to you, containing obscene photo books, Ceiling Sistine Chapel, Michael Angelo, the importation of which is held to be prohibited under the provisions of Section 305 of the Tariff Act. The package will therefore be seized and disposed of in due course as provided by law."

Now, despite these "obscene photo books," and the unfortunate seizure and disposal "in due course of law," our Mr. Weyhe is an excellent business man, with no real desire to conduct a reference library. In the face of these facts he can scarcely neglect the excellent business tip handed him on a silver platter by the customs officials. Taking the lascivious Michelangelo frescoes as the star attraction, Mr. Weyhe can easily build up from stock an excellent obscene department, and thereby boost up by at least three hundred percent the lagging values of fine art publications.

And there are still further possibilities for the unemployed of the art world in this Michelangelo-Weyhe affair. Branching out in its extension and evening courses, New York University might well take the initiative in offering a series called "Art Essentials for Customs Officials." Then there are all the idle art writers, curators and professors. What better project could some of these seize upon than the compilation of an opus called say: "An Outline History of Old Masters and

## Their Leading Works, With Special Emphasis on Relative Obscenity?"

We have not, of course, forgotten the comparatively esoteric *affaire Brancusi* which occupied the art world and the customs gentlemen some years back. This was admittedly a rather complicated matter and those in authority could scarcely be blamed in debating whether "Exhibit A" was so many pounds of polished brass or the Quintessential Spirit Of A Bird In Flight. We don't advocate any courses in Advanced Aesthetics for the customs authorities, but Mr. Weyhe's vigorous protest may result in a little elementary education, which if it inadvertently removes the virgin innocence of our customs inspectors may at least protect them from feature stories in the daily papers.

RECENT BOOKS  
ON ART

## THE ART OF EDWARD WESTON

By Merle Armitage  
Published by E. Weyhe, New York  
Price, \$12.50

Merle Armitage, of California, brings out the most swagger art book of the current season in his "Art of Edward Weston," the well-known photographer of the West Coast. It is a large, striking volume, put together without regard to expense, smartly boxed and covered in a new shiny black paper, containing thirty-nine stunning examples of Mr. Weston's camera work, together with various literary notes of comment and appreciation by Charles Sheeler, Lincoln Steffens, Arthur Miller, Jean Charlot and the artist himself.

The prints have been superbly reproduced, and while I personally would have preferred them on a less glossy paper, they do glisten with a freshness and elegance that is undoubtedly pleasurable and taking. We see the main photographic issues that Mr. Weston has made his own in clear cut delineation. Among the portrait studies included are those of Orozco, snapped on the spur of the moment one summer's afternoon at the time when this Mexican painter was engaged on his "Prometheus" fresco at Pomona; Lincoln Steffens; the Riveras, Diego in full profile and Frieda wearing her famous jade necklaces; Harold Kreutzberg, D. H. Lawrence, and Rose Covarrubias,—

all likenesses of penetration and intensity. In the same mood is the frontispiece of Mr. Weston, done by his son, Brett.

The other plates show Mr. Weston's preoccupation with those varied objects that nature has wrought intentionally or otherwise—shells and seaweed and cabbages and sections of eroded rock and weathered wood that mean as much to him photographically as the most intriguing countenance. Then, too, mention must be made of the marvelous pepper series whose convolutions are quite as intricate and overwhelming as Charlot's Mayan figures. Here is certainly a book that all camera lovers will have to have, no matter what shifts they may be put to in acquiring it. As an example of fine book making and unusual typography it also stands with the best folios of the year.

R. F.

## OBITUARIES

## DR. PHILIPP M. HAHN

Dr. Philipp M. Hahn, who was for many years the General Director of the Bavarian National Museum in Munich, died on February 1 at the age of sixty-six. He was a man of great ability, his publications being devoted in the main to Bavarian sculpture of the XVth and XVIth century, in which field he did important research. A. L. M.

## A. C. WYATT

The well known British landscape artist, A. C. Wyatt, died in Santa Barbara, California, on February 8 as the result of a heart ailment. Among the leading honors received in London by the painter were two gold medals for landscape in the exhibition of the Royal Institute of Painters in Water Color and the only honor diploma for garden painting bestowed in the Royal International Horticultural Exhibition held in 1912. Among the artist's favorite painting locales in this country were the New England States and South Carolina. He had also spent some time in Hawaii, where many colorful canvases were executed.

## M. INGALBERT

The London Star announces the recent death of the well-known sculptor, M. Ingalbert, at the age of eighty-seven. His works are to be found in many French and foreign museums. He died the day after the French Government had decided to replace his statue representing the republic by another statue by M. Poisson.

## NORWICH HOLDS A TAPESTRY EXHIBIT

NORWICH—An exhibition of tapestries will be on view until February 26 at the Converse Gallery of the Slater Memorial Museum in Norwich, Connecticut, arranged by the director, Mrs. Ozias Dodge.

The specimens constituting the display come from the collection of French and Company, and include French, Flemish, English, Norwegian, German and Russian weaves, dating from the XVth to the early XIXth century.

On the evening of February 13 Mr. Milton Samuels, Vice-President of French and Company, Inc., delivered an address on tapestries, with reference to the individual examples in the exhibition, before the members of the staff, the Norwich Art Association, and teachers and students of the school attached to the museum.

ART CONGRESS  
AT STOCKHOLM

LONDON—The Thirteenth International Congress of the History of Art will be held at Stockholm this year, September 3 to 6. It will be remembered that the last meeting took place in Brussels in 1930. Opportunities will be given to visit the various important collections in Stockholm, and places of interest in Sweden, both during and after the meeting. Particulars as to the arrangements of the Congress can be obtained on application to the Secretary of the British Committee, Mr. A. L. B. Ashton, at the Victoria and Albert Museum, South Kensington, London.

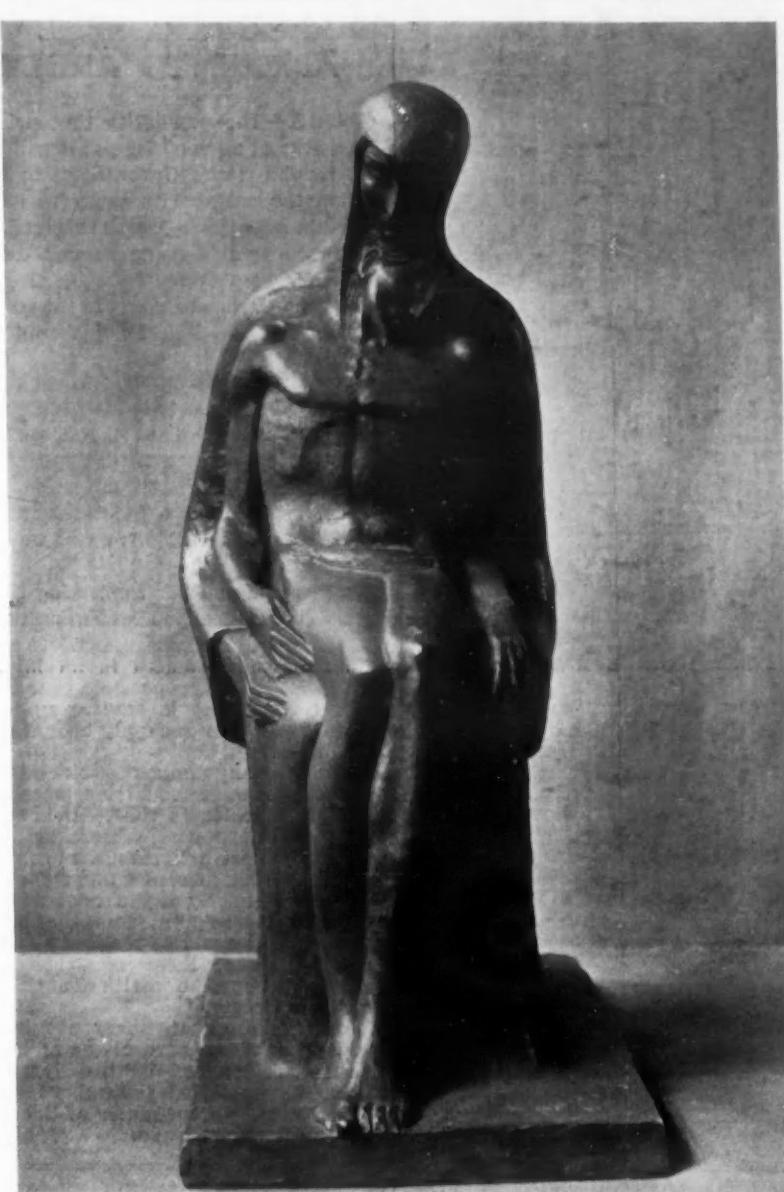
## Hartford Enjoys a Show With Many Fertile Contrasts

HARTFORD—The Wadsworth Atheneum and Morgan Memorial recently held their annual exhibition, which was devoted this year to "Literature and Poetry in Painting since 1850." This interesting display, which is full of provocative contrasts, has been made possible through the cooperation of various museums, private collectors and New York dealers, who are listed at the end of this story. Naturally the exhibition does not attempt to establish any absolute values in its field, but is based upon the opinion that if contemporary painting is to return to poetic subject matter, we may profitably examine the art of our grandfather's day with a fresh perspective. It is the intention of the organizers to prove that many leading modern painters still continue their dependence on subject matter, although their technique tends to conceal this fact from the general public.

The exhibition includes some seventy-five works by well known masters who have hitherto been deemed incompatible. The special thesis has been most ingeniously elaborated in Mr. Henry-Russell Hitchcock Jr.'s introduction to the handsome catalog, where a series of reproductions give a sample of the often amusing juxtapositions in the show. Among the figure compositions, Picasso's "Au Bord de la Mer" from the Wildenstein collection and "The Fisherman's Family" by Puvis de Chavannes, loaned by the Art Institute of Chicago, reveal a similarity of composition, but a completely different conception. Picasso, in his attenuated figures, reduces life to its barest elements; while in the Chavannes the family group presents a completely idealized picture of reality. A delightful analogy is afforded by the two sisters of Picasso, from the collection of the Valentine Gallery, and by Bouguereau's sweet little girls, loaned by the John Levy Galleries. In contrast to its difference in age, the embrace of the two figures is almost identical. The modernist, however, stresses line and volume, while Bouguereau concentrates his effects upon the expression of the faces.

Among the more imaginative compositions, one feels with especial clarity the common bond which unites poets of all eras. Redon's "Apollo" from the collection of Philip Goodwin and Kandinsky's beautiful improvisation, loaned by the Art Institute of Chicago, have deep spiritual affinities, despite the more suggestive technique of the latter master. Two artists who approach the lyrical interpretation of nature in strongly contrasting styles may be studied in the "Ville d'Avray" of Corot (also lent by Chicago) and in Rousseau's "Rendezvous in the Forest" from the Marie Harriman collection. In the first work, the mood is suggested through misty treatment of trees and foliage, while in the latter, exquisite brushwork and intense feeling imbue the careful rendering of leaf and stem with the throbbing sense of growth and upward lift. Mr. Hitchcock further illustrate his thesis with two scenes of peasant life: Eugene Zak's "The Shepherd" and Jules Breton's "The Song of the Lark."

A parallel which only a very sophisticated gallery-goer could enjoy is found in the rococo realism of Gerome's "L'Eminence Grise" from the Boston Museum collection and the arrangement of surrealist symbols in Salvador Dali's "Persistence de la Mémoire," loaned by Julien Levy. All, however,

**PIETA**

One of the artist's most recent works, acquired by the Art Institute of Chicago from its Annual Exhibition of American Painting and Sculpture.

By ALFEO FAGGI

will enjoy the humorous by-play that results from the juxtaposition of the sensuous processional of Burne-Jones' "Psyche's Wedding" and the modern naïveté in the figures of the walking nuns of Jean Hugo's "Le Pelerin de St. Beaume." Another Pre-Raphaelite work, Rossetti's famous "Beata Beatrix," is confronted in all her sensuous other-worldliness by the accusing gaze of Morris Kantor's grim New England lady, starched within the irreversible virtue of cross barred gingham. Among the subjects with architectural themes, one sees the impressionistic massing of Monet's "Le Grand Canal," from the Boston Museum, set against the stripped restraint of our modern dreaming, as exemplified in the cold facades of de Chirico's "Le Reve d'un Poete," loaned by the Valentine Gallery.

The quality of the canvases obtained for this exhibition is extremely high, and Mr. Hitchcock and his associates deserve the greatest credit for their energy in scouring the country for works which would most fittingly illustrate their thesis. If, from the somewhat insufficient data of the catalog, the final proof of the pudding seems occasionally to be wanting, there are at least so many plums that it would be ungracious to complain of the feast. This, like all thesis exhibitions, will stimulate the student to a definite analysis of content, technique and composition,

where in the ordinary way he would merely admire or ignore. The casual gallery-goer, on the other hand, is provided with comparisons which will at least serve to hold his attention to the paintings. The display as a whole suggests ideas which are fertile and thought provoking, and no one should be held responsible for those who will undoubtedly take it in predigested form.

The exhibition has been made possible through the generosity of many contributors, among them being the following museums and private collectors:

Addison Gallery of American Art, Andover; Art Institute of Chicago; Boston Museum of Fine Arts; Mr. and Mrs. Chester Dale, New York; Detroit Institute of Art; George A. Gay, Hartford; Philip L. Goodwin, New York; Metropolitan Museum of Art, New York; Minneapolis Institute of Art; Museum of Modern Art, New York; Frank M. Rehn, New York; Mr. and Mrs. James T. Soby, Hartford, and Edward Warburg, New York. Dealers who loaned works of art to the show were: Demotte Gallery; Flechtheim Gallery, Berlin; Marie Harriman Gallery; John Levy Gallery; Julien Levy Gallery; Pierre Matisse Gallery; Montross Gallery; Rehn Gallery; Jacques Seligmann & Company; Alfred Stieglitz; Valentine Gallery; Wildenstein & Company, and M. Knoedler & Company.

## BERLIN LETTER By Flora Turkel-Deri

The Cassirer Gallery has opened the second in the series of three exhibitions devoted to contemporary German art. The present display is particularly interesting, because it includes only works which are essentially modern. Such a well selected representation reveals the great power and significance to be found in the works of a number of living German painters and sculptors.

A series of oils by Schmidt-Rottluff are fine examples of his mature style. The landscapes, with their daringly built up compositions of elementary color sequences, are quite magnificent, the heavy pigmentation finely sustaining the generously conceived design. There is an inescapable thrust and vigor in these works. The clarity and restraint of Carl Hofer's general conception is enhanced by rich and varied tones of great lustre and purity. Lately this artist has reached out into abstraction, but is now back on his own trail, giving expression to visions which have great individuality and inner significance. Among the early leaders of the modern movement, Erich Heckel—like Schmidt-Rottluff—paints in more lyrical vein. His pictures, lacking accent and modulation, are perfect as far as technical command of the medium is concerned. The colorful compositions by Oscar Kokoschka are delightful, and he is especially skillful in obtaining the fullest values from brilliant pigments.

\* \* \*

In connection with the exhibition of Belgian art Berlin has had again an affair! Reactionaries wanted to obstruct the show owing to the ejection of a German subject from Belgium for political reasons. They assailed Professor Polzig, because, in the absence of the President, he had signed the invitation to the Belgian government, in his capacity of Vice-President of the Academy of Fine Arts. Professor Polzig thereupon resigned from his post. The removal from office of a progressive personality of the rank of Professor Polzig comes as another triumph of retrograde tendencies in Germany. Art is the only field in which normal conditions reign after the madness of war, and any break in the artistic interchange between nations is greatly to be regretted.

\* \* \*

The Schack gallery in Munich, containing a collection of German XIXth century art bequeathed to the former Kaiser by Count Schack in the eighties, has been completely rearranged, and is now again open to the public. Through the dissolution of the Prussian embassy in Munich last year additional wall space was obtained for the display of the gallery's holdings, which are housed in the same building. The bulk of the collection consists of paintings by Feuerbach, Bocklin, Lenbach and Schwind. Munich landscapists of the XIXth century are also prominently featured.

The sculptors represented in the collection are Georg Kolbe, Ernst Barlach and Gerhardt Marcks,—all artists who have contributed important things to contemporary art. Kolbe's sweeping rhythms and the feeling for volume characteristic of Barlach and Marcks are finely found in the various works on view. Barlach's deeply human inter-

## CHICAGO ACQUIRES A PIETA BY FAGGI

The Art Institute of Chicago has purchased recently a Faggi Pieta in bronze from its Annual Exhibition of American Painting and Sculpture. The work, which we reproduce, is a 1932 version in smaller size of the Pieta which Faggi executed more than ten years ago. Great as is the earlier example, the present one shows the marked advance made by the artist.

It should be pointed out that this Pieta is by no means a copy of the original, but essentially a re-creation. While the general conception, and much of the detailed treatment, is the same, one feels no touch of mere repetition. The inspiration is equally clear and intense, and the delicacy, yet strength of the modelling is even more strongly felt. The texture of the surfaces is of a rare beauty, and is eloquent testimony to the sculptor's mastery of his material.

Faggi's consistent striving toward perfect linear rhythms is one of the most characteristic features of his art. Nowhere has it been more finely achieved than in this work. Beginning at any point one can follow the almost parallel series of rhythms throughout the composition in one glorious sweep without suggestion of any break. This free movement, like the swift brush-work of the Chinese painter, evokes extraordinary exhilaration, and is in complete unity with the three dimensional quality of the whole. The acquisition of this sculpture, the work of the leading American in the field, is a fine addition to the permanent collection of the Art Institute of Chicago.

## SALES MADE BY CHICAGO ARTISTS

CHICAGO.—The following works have been sold from the current exhibition of Paintings and Sculpture by Chicago Artists at the Art Institute: "Annunciation," sculpture, by Deli Auer; "Rush Hour," by Theodore Johnson; "Gloucester Wharfs," by J. Jeffrey Grant, and "Between Division and Elm Streets," by Marshall D. Smith.

## PROVIDENCE

A very choice Italian XVIth century rock-crystal cup has been recently purchased by the Rhode Island School of Design, from the Museum Appropriation. In its grace and delicacy, quality of design and cutting, refined use of gold and enamel as accessory, and tribute it pays to the age which called it forth, it compares very favorably with the best, whether in the Louvre or elsewhere.

Preparations possess both plastic and emotional qualities of a high order, expressed directly in simplified forms. Marcks heightens intensity by eliminating the non-essential, and, like Barlach, strives towards concentration and consistency.

\* \* \*

A protest against the intended institution of an order regulating the so-called "droit de suite" was signed by thirty-eight leading German artists. They declare their opposition against the act on the ground that it would stifle collecting enthusiasm, and make selling conditions for the living artists still worse than at present. The profits derived from the artists' participation in the increasing value of their works would be counterbalanced by the damage caused by the law.

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**MUNICH LETTER**

By Dr. August L. Mayer

A most interesting and instructive show of the German XVth and XVIth century drawings has been arranged by the Graphische Sammlung with the co-operation of the "Friends of the Graphic Collection." This exhibition brings before the public works belonging to the Munich collection, together with others from the Stuttgart Museum and Coburg Castle. Besides giving people an acquaintance with treasures from foreign collections, this combined display offers scholars an opportunity to obtain new and fertile ideas through study and comparison. The risk of arranging such a display as this is naturally less than in the organization of large and expensive exhibitions.

The Graphic Art Cabinet of Mr. Franke has organized an exhibition of drawings illustrating the history of the famous weekly *Simplissimus*, which again reveals the great importance of this magazine. It is, in our opinion, perhaps the most artistic of its kind in the world. The exhibition would undoubtedly create great interest in the United States from various points of view.

The Kunsthalle has arranged an exhibition of modern Italian painting. The show, however, was a disappointment, due to the fact that the pictures were selected by a conservative painter of the older generation. The Munich public were thus not given the opportunity of appreciating the really notable modern movement in Italy. For the summer of 1933 the Kunsthalle are arranging an exhibition of "Masterpieces by Unknown Masters."



PORTRAIT OF WILLIAM SHAKESPEARE

This interesting panel, which was formerly in the Burdett-Coutts collection, is included in the library of the late Willis Vicker of Cleveland, to be dispersed at the American-Anderson Galleries on March 1, 2 and 3.

**GREECE MAY SELL ANCIENT MARBLES**

PARIS.—The possibility that priceless works of ancient Greek art will be sold by the Greek Government to replenish the national treasury was revealed in news from Greece received in Paris recently. No comment on the report could be obtained from the Greek legation in Paris, according to the story published in the *New York Herald* of Paris.

According to the report, serious budgetary difficulties have led to proposals that certain art objects, of which "doubles" or greatly similar duplicates exist now in national museums in Greece, be sold on the international art market to realize funds which would bolster the treasury.

Neither denying nor confirming this news, an official of the French Institute of Archaeology, who preferred to remain anonymous, stated in an interview, "that it is very possible that the Greek Government is envisaging the sale of art objects to supply budgetary deficiencies."

Although many famous Greek classic works are in other countries, notably the Elgin Marbles in the British Museum and the Farnese Hercules at Naples, priceless art treasures are numerous in Greek museums and some of them exist in nearly duplicate or triplicate forms. It was pointed out that millions of dollars could be realized by the sale of some of these masterpieces without depleting the wealth of antiquities still in Greece.

A similar proposal, never put into effect, was made several years ago when it was suggested that the Olympic Hermes be exhibited throughout the United States as propaganda for Greek-American financial loans.

**ITALY KEEPS HER TREASURES OF ART**

LONDON.—The policy inaugurated by the Popes in the days of Visconti and Winckelmann more than one hundred years ago, by which no ancient works of art that might be found could be exported without special permission, is continued by the Italian Government, according to the *London News Chronicle*. The result is that today the latter may be said to be the greatest collector of ancient Greek and Roman art.

Unknown treasures are being accumulated in museums of all the leading provincial towns, as at Ancona, where the artistic remains of the Etruscan and Greek civilization are to be seen.

In Reggio Calabria, the local museum has collected innumerable statuettes of ancient Greek workmanship numbering more than two thousand from all the tombs and ruins in Magna Graecia. Naples has within the last two years acquired some of the richest booty, including the Menander treasure and statuettes found in Pompeii and Herculaneum.

Among the last acquisitions is a collection which had been diligently accumulated by antiquarians in Naples for American dealers, who, in making their application for a permit, placed a very low price on the objects.

The Fine Arts inspectors found that the collection was of such importance that they refused permission and bought the lot for the small price indicated by the antiquarians. There is a head of a Roman of the beginning of the Christian era which is considered an almost perfect work of art.

More than one hundred marble busts and statues found in various parts of Southern Italy have found their way to the Naples Museum in the last few years.

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## The ART NEWS

11

**J. W. Walton Library Offers Important Collectors' Items**

The first part of the notable library of Joseph William Walton, of St. David's, Pa., which goes on view at the National Art Galleries in the Rose Room of the Hotel Plaza on February 19, prior to dispersal on February 23 and 24, comprises many remarkably fine examples representative of the owner's catholic taste, and appealing to book lovers of varied enthusiasms.

A special feature of the sale is the large number of de luxe bindings on many of the volumes. These include not only books in jewelled and gilt leather, but early works having covers decorated with exquisitely wrought silver and other metals. Other publications bearing the imprint of such noted firms as Riviere and Sangorski & Sutcliffe are adorned with delicately executed miniatures. The wide range of the collection comprises such much sought bibliophiles' items as illuminated manuscripts; autographs of great literary and historical interest; colored plate books, and finely bound sets of standard authors. The three hundred and ninety-two items therefore constitute a dispersal which takes rank among the most important of its kind this season.

As a highly discerning collector of his field Mr. Walton has managed to obtain many extremely rare items, of which a number have an especially high association value. Of paramount importance among these are the beautifully wrought pair of silver and gold pistols and dagger which Lord Byron kept by his bedside at Missolonghi. There are, furthermore, a magnificent series of Byron first editions, including a signed volume from his personal library, with his book plate. Likewise outstanding are the copies of Milton's *Paradise Lost* and *Paradise Regained*, presented by Shelley to Mary Godwin on the anniversary of their elopement, each volume bearing the presentation inscription of the great poet.

Turning to the earlier works one finds five illuminated XVth and XVIth century Books of Hours, richly illuminated on vellum, and representative of the remarkable decoration in gold and colors executed by French monks during this period. Especially remarkable



"SPRINGTIME, HOLLAND"  
Included in the exhibition of the artist's work at the Grand Central Galleries.

In this group is a late XVth century Horae with fourteen large miniatures, considered to be among the finest to appear at auction in many years.

The autograph material likewise comprises a splendid series. Notable among these is an important Washington letter, speaking in disparaging terms of the American farmer, while among the Burns items one notes especially a choice letter mentioning his "Songs." Also of paramount interest in their field are an autograph prayer by Martin Luther; corrected proofs of several of Kipling's finest stories and a superb copy of the Kelmscott Chaucer. Among some two hundred first editions Mr. Walton's treasures include a splendid set of Dickens' Christmas books, and a highly desirable series of the works of Lewis Carroll featuring four presentation copies.

Examples of an exquisite and curious art that flourished for a short period one hundred years ago are the fore edge paintings, of which there is an even dozen in the dispersal. Some highly desirable original drawings, among them signed examples by C. Bianchini, R. A. Buss, F. O. C. Darley (for Cooper's Leather Stocking Tales) and by A. B. Shute (for Madame Sans-Gene) are further attractions of the collection.

**GRANT TO ETCH ROOSEVELT HEAD**

Gordon Grant, etcher, painter and illustrator, is at work on a portrait etching of President-elect Roosevelt. The artist became acquainted with Mr. Roosevelt when he was Assistant Secretary of Navy during the war, through their mutual interest in marine paintings. It is announced that the portrait will be finished before Mr. Roosevelt's inauguration.

Mr. Grant designed many posters used by the Government during the war, when he was a member of the General Staff stationed in Washington.

**INDIAN ART IN WASHINGTON SHOW**

WASHINGTON—"The Exposition of Indian Tribal Arts which opened its 1933 schedule at the Corcoran Art Galleries in Washington, D. C., on February 2, has fulfilled the expectations of our Board," says Miss Amelia Elizabeth White, Chairman of the Executive Committee. "Our plan to show the continuity and vitality of Indian art has been carried out in every city in which the exhibition has been shown and has offered convincing proof that American Indian art is of such quality and vigor that it still carries on, very little if at all, affected by the European civilization that now dominates the North American continent."

For the first time in history American Indian artists are engaged in making murals some of which will be shown in favor of a clearance. He said he was well aware that the Abbey contained monstrosities, ugly memorials and inscriptions regarding undistinguished people and events, and some quite vulgar things that should never have been put there at all. "But remember," he said, "we have something which is unique in England and so far as I know, unique in Europe. We have a more or less complete category showing the gradual growth of taste in monumental memorials for the last four hundred years. Some of these things may be very ugly, but they were the best that could be done by the representative men of that particular time. They should be kept together, and however ugly you may think them, you have no right to destroy a record of that sort."

Mme. Bourdelle has decided to donate all the master's works to the government, and Anatole de Monzie, minister of national education, will propose measures necessary to assure creation of a government museum at the late sculptor's studio.

The new museum will be created at 6 avenue du Maine, where Bourdelle, and his father before him, did their work.

**Ugly Monuments in Westminster Abbey May Be Discarded**

Feeling has been growing for a long time that Westminster Abbey is uncomfortably crowded with monuments, reports a special correspondent to the *New York Times*. For some years there has been no room to erect new memorials however famous the recently departed may have been.

At a meeting of the Architects' Association on Jan. 16 Dr. Foxley Norris, Dean of the Abbey, came out strongly in favor of a clearance. He said he was well aware that the Abbey contained monstrosities, ugly memorials and inscriptions regarding undistinguished people and events, and some quite vulgar things that should never have been put there at all. "But remember," he said, "we have something which is unique in England and so far as I know, unique in Europe. We have a more or less complete category showing the gradual growth of taste in monumental memorials for the last four hundred years. Some of these things may be very ugly, but they were the best that could be done by the representative men of that particular time. They should be kept together, and however ugly you may think them, you have no right to destroy a record of that sort."

The dean said that it was a striking fact that some of the most eminent men responsible for the making of the nation and the empire were commemorated only by a simple inscription of the walls or floor.

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## COMING AUCTION SALES

**AMERICAN-ANDERSON  
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FURNITURE AND  
DECORATIONS**

Now On Exhibition  
Sale, February 23, 24 and 25

A number of important antique Oriental rugs, XVIIth century English furniture, and Brussels, Flemish and Aubusson tapestries, from the collection of Mrs. William A. Morgan, of Buffalo, Thomas H. Bauchle, Jr., of New York, and other consignors, are now on exhibition at the American-Anderson Galleries, prior to dispersal the afternoons of February 23, 24 and 25.

Outstanding in the fine group of rugs are three Persian silk carpets. One with pale greenish ivory field is notable for its unusual size and a strong design of characteristic flower and branch motives. Another magnificent example, made to Royal order and woven with verses of Omar Khayyam, was at one time in the collection of Charles T. Yerkes and that of Emily Griggsby, of New York, before coming into the possession of Mrs. Morgan. The third is characterized by a soft ivory field and beautiful turquoise border. Several fine Kermans include a floral example with mazarene blue field, and two "hunting rugs" depicting figural scenes. Further to be noted are an important Tabriz specimen; an XVIIIth century Samarkand silk pile example and a mina-Khani carpet. A number of Persian rugs of the Khorassan, Teheran and other types, in addition to Ghordes and Meshed antique carpets, are to be found in fine representation.

Among the Aubusson carpets one notes especially an important Louis Philippe Savonnerie specimen, with the Royal Arms, as well as floral and classical motives in pastel colors on a white and blue ground. In this category are also an Empire carpet with sage green field, one of the Charles X period with floral design on a field of ashes of roses, and another floral example, dated about 1845, with the characteristic brilliant coloring and tête de nègre border.

The tapestries feature several fine XVIIIth century weaves depicting classical subjects, as well as examples of the XVIth and XVIIIth centuries. A few attractive Louis XVI Aubusson panels are also found.

Many important items appear in the English furniture, which is mainly of the XVIIIth century. A rare marquetry boudoir desk with original ormolu, circa 1790, coming from the collection of Lady Arthur Paget of London, is considered one of the finest examples of Sheraton's delightful adaptation of the Louis XVI style in America. From the same source are two beautiful carved Chippendale pole screens of limewood, inset with the finest contemporaneous petit point. An important William and Mary cabriole leg walnut sofa is covered in magnificent needlepoint, executed in Paris at the same period. The Queen Anne carved walnut pieces include a set of six side chairs with fiddle-splat; a fine armchair of the transition type, circa 1705, and a wing armchair with shell-carved cabriole legs and club feet. The needlepoint on each of these specimens is superb work of the period.

Two remarkable pre-Chippendale armchairs, placed at about 1740, are covered in superb Charles II petit point of flower design. The Chippendale examples number among them an excellent carved fire screen inset with a beautiful contemporary silk-woven tapestry panel; an armchair covered in French needlepoint of the period, and a bureau with concealed "Beau Brum-

mel." From the collection of Lady Stanley, of London, comes a William Kent pine banquette, with richly carved frame of the George II period, covered in needlepoint of the time.

A number of extremely interesting English clocks feature a George I inlaid tall-case specimen with inset barometer, by Richard Peckover, London, about 1725, which is perhaps the only one of its kind in this country. Another important ebonized bracket clock is by William Webster, London, about 1720. A carved and inlaid mahogany piano forte, the key-board by Ryde & Thomas, New York, may be compared with the one in the Louis Guérineau Myers collection. It is thought the case may also have emanated from the workshop of Duncan Phyfe.

Fine velvets, brocades, damasks and embroideries, including Spanish and Italian XVIth century velvets; Rockingham, Spode, Derby and Coalport porcelain services of high quality; Georgian silver and Sheffield plate; Chinese porcelains and semi-precious mineral carvings, cinnabar lacquer and enamels; prints, paintings and sculptures are also included in the catalog.

### VICKERY LIBRARY

Exhibition, February 20  
Sale, March 1, 2 and 3

The important library formed by the Hon. Willis Vickery of Cleveland, one of the Judges of the Supreme Court of Ohio, will be dispersed on March 1, 2 and 3, by the American-Anderson Galleries. Exhibition will begin February 20. Judge Vickery was for many years an ardent collector and a staunch member of the well-known Rowfant Club of Cleveland. The sale offers an exceptional opportunity for the collector of English literature of the XVIth, XVIIth and XVIIIth centuries.

### NATIONAL ART GALLERIES

### PRESTON ANTIQUE FURNITURE AND DECORATIONS

Exhibition, February 19  
Sale, February 25

English and French antique furniture, tapestries, silver and objets d'art will be dispersed by the National Art Galleries, in the Rose Room of the Hotel Plaza, on the afternoon of February 25, by order of the owner, Mrs. Howard Preston of New York, together with additions from other sources. Two interesting tapestries attract especial attention—a Mortlake of the XVIth century and a charming XVIIth century Aubusson.

Some especially fine Louis XV and XVI examples are to be found in the antique French furniture group. Among the most notable items of the former era are a rare Savonnerie banquette with the emblems of the Kings of France; a polychromed leather screen with Watteau subjects; a small marquetry commode, signed J. Schmitz, 1761, and a pair of bergères in contemporary silk brocade. A number of settees and armchairs covered in Aubusson, and many other graceful and decorative pieces, also occur in this Louis XV group. Of the Louis XVI era there are, in addition to many delightful tables, tapestry covered chairs, commodes, etc., such outstanding items as a marquetry kingwood secretaire and a pair of finely proportioned marble urns and covers, mounted in ormolu.

In addition to an interesting selection of Chippendale, Sheraton and Georgian examples, the English furniture includes some fine specimens of

the earlier periods. Of Queen Anne workmanship is a fine secretary-bookcase in walnut, while the gesso technique of this same era is well illustrated by a cabinet formerly in the collection of Lord Curzon and of Lady Blessington, accompanied by the original letter of ownership. A walnut lowboy and several armchairs further display the special charm of this era. Beautiful William and Mary furniture covered in needlework include an important set of six chairs, a settee and a wing chair. The Chippendale group is especially good, and one notes handsome tables of various types, as well as both sets of chairs and single pieces with embroidered upholstery. A representative selection of mirrors, sideboards, tables, clocks, screens, etc., are to be found in the furniture of the Sheraton, Georgian and Hepplewhite periods.

Many desirable pieces of old English silver and Sheffield plate, together with a number of Continental examples, are further attractions of the dispersal. The charm of domestic silver during the Georgian era is exemplified by attractive tea and coffee pots, bowls, etc., by such makers as Robert Hennel, Paul Storr, Thomas Daniel, and others. In a small group of paintings, there are decorative portraits, flower studies and some fine English sporting subjects. The latter include a set of four works by G. Veal and an example by the much sought Stubbs.

### FALCONER STATUE GOES TO SMITH

NORTHAMPTON—The Smith College Museum of Art announces at this time a very important acquisition—a polychromed wooden sculpture of a Falconer. The statue comes from the region of the French Pyrenees and dates from about 1430. Civilian figures of the XVth century are very rare. It is possible that the gentleman of whom this work is obviously a very fine portrait was an important donor in the parish of the church in which this example was found. It is also possible that the existence of this civilian piece in a church indicated that the person had been canonized and thus had become a local saint.

Whatever its reason for existence the little figure, somewhat under three feet in height, has amazing vigor. The strength in the simplicity of the carving of the face, the grace of the beckoning hand, the bold stylization of the cutting of the folds of the garment and the hood, convince one that an artist of unusual ability fashioned it. The marked undercutting of the back combines cleverly with the widely pointing feet and graceful legs to impart an unusual living quality to the work.

The original polychrome remains. The face and legs are ruddy in tone; the dress shows squares of olive brown over ivory, over which the remains of an intricate silver pattern can be traced. The markings on the boots are delicately indicated in dull red. Few pieces of this period have come down to us in such a perfect state of preservation.

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## Calendar of Exhibitions in New York

- Ackerman Galleries, 50 East 57th Street**—Etchings and sporting prints.
- American Academy of Arts and Letters, Broadway at 155th St.**—Paintings by Carl Melchers.
- American-Anderson Galleries, 30 East 57th St.**—Benefit exhibition of Indian portraits during February.
- American Folk Art Gallery, 112 West 13th Street**—Early American painting and craftwork.
- An American Place, 509 Madison Ave.**—Paintings new and old by Georgia O'Keeffe, to March 15.
- Architectural League, 215 West 57th Street**—Annual exhibition, to March 4; recent industrial designs by Walter D. Teague, to March 11.
- Arden Gallery, 433 Park Avenue**—Steuben glass designed by Walter Darwin Teague in The Modern Room, to Feb. 28.
- Argent Galleries, 42 West 57th Street**—Paintings by Martha Gilbert Skougar, to Feb. 24; work by Canedo, to March 4.
- Art Center, 65 East 56th Street**—Exhibition of "packages" submitted for the second Irwin D. Wolf award, under the auspices of the American Management Association and the NAAI, Feb. 20 to March 4; paintings and water colors by Conrad Kickett, under the auspices of the National Alliance of Art and Industry and the Harmon Foundation, Feb. 20-March 4.
- Artists' Gallery, Towers Hotel, Brooklyn**—Exhibition of portraits, to Feb. 20.
- Averell House, 112 East 53rd Street**—Sculpture by Wheeler Williams and Laurence Kenny Stevens; sporting prints.
- Barbizon Plaza Hotel**—Paintings by Hobson Pittman, Feb. 20 to March 11.
- John Becker, 520 Madison Avenue**—Small oils and water colors by Jean Charlot, to Feb. 25.
- Belmont Galleries, 576 Madison Avenue**—Primitives, old masters, period portraits.
- Bourgeois Galleries, 125 East 57th Street**—Exhibition of Oriental Art; paintings by Emile Branchard, through February.
- Brooklyn Museum, Eastern Parkway, Brooklyn**—Miniatures by the Brooklyn Society of Miniature Painters; biennial show of watercolors, pastels and drawings by American and European artists, to Feb. 27. Print Club of Philadelphia Show, to Feb. 26. Opening of the new decorative arts wing; special exhibition of Egyptian art.
- Brummer Gallery, 55 East 57th Street**—Sculpture by Maillol, to Feb. 28.
- Business Men's Art Club, Barbizon Plaza Hotel**—Canvases by Charles C. Burdine and L. Holzman, during February.
- Butler Galleries, 116 East 57th Street**—Paintings "suitable for decoration."
- Ralph M. Chait, 600 Madison Avenue**—The Ma Chang Kee collection of ancient Chinese bronzes.
- Carnegie Hall Art Gallery, 154 West 57th St.**—Members' exhibition of paintings and prints.
- Caz. Delbo Galleries, 561 Madison Ave.**—Drawings, water colors and oils by Boris Deutsch, to Feb. 24.
- Cheshire Gallery, Chrysler Building**—Paintings and drawings by Jacques Zuckier, to Feb. 25.
- Columbia University, Philosophy Hall**—Walter Scott centenary exhibition of mss. first editions, etc.
- Contemporary Arts, 41 East 54th Street**—Paintings by Michael Rosenthal, to March 4.
- Delphic Gallery, 9 East 57th St.**—Water colors of Guatemala by Helen Stone; photographs of Mexico by Clara Sipprell to Feb. 26.
- Demotte, Inc., 25 East 78th Street**—Romanesque, Gothic and classical works of art; modern paintings.
- Downtown Gallery, 112 West 13th Street**—Recent paintings by Yasuo Kuniyoshi to Feb. 25; one piece exhibition of a sculpture by Zorach, entitled "Spirit of the Dance."
- A. S. Drey, 680 Fifth Avenue**—Special exhibition of Italian Primitives.
- Durand-Ruel Galleries, 12 East 57th St.**—Paintings by Derain organized by Mr. Paul Guillaume of Paris, Feb. 20 to March 10.
- Ehrich Galleries, 36 East 57th Street**—Paintings by Old Masters, to Feb. 28. Mrs. Ehrich—Dining tables with historical settings.
- Eighth Street Gallery, 61 West 8th Street**—Paintings and drawings by John Graham, during February; water colors by Burleik, Datz, Davidson, Dirks, Fox, Liberte, Lonergan, Noda, Shane and Wlenchick, to March 4.
- Fairon Galleries, 25 W. 54th St.**—Paintings by Roland Strasser, done in Ball.
- Farrell Galleries, 63 East 57th Street**—Paintings by Albert Pinkham Ryder; works by Arthur B. Davies, recently shown at the Venice International, to Feb. 25.
- Fifteen Gallery, 37 W. 57th St.**—Paintings and watercolors by Anders D. Johansen; paintings by Gladys Brannigan, Feb. 20 to March 4.
- French & Co., Inc., 210 East 57th St.**—Permanent exhibition of antique tapestries, textiles, furniture, works of art, panelled rooms.
- Gallery, 144 West 13th Street**—Sculpture by Fléne, Feb. 20 to March 10; works by Elshemius of the "romantic period."
- Gallery of Living Art, 100 Washington Square East**—Permanent exhibition of progressive XXth century artists.
- Pascal Gatterdam Galleries, 145 West 57th Street**—Paintings by Clyde Scott, to Feb. 20.
- Goldschmidt Galleries, 730 Fifth Avenue**—Old paintings and works of art.
- Grand Central Art Galleries, 6th Floor, Grand Central Terminal**—Prints by Earl Horter, to Feb. 28; etchings; lithographs and drawings of Majorelle by Charles Offin, to Feb. 25; Fellows of American Academy in Rose: Burton K. Johnston, Thomas D. Price, Charles R. Sutton, John M. Sifton, Sidney B. Waugh, to Feb. 25; sculpture by Brenda Putnam, to Feb. 25; woodblock prints in color by Frances H. Gearhart, to Feb. 25.
- M. Grieve, 386 Park Ave.**—Portrait frames. Largest collection of rare examples of all periods.
- G. D. R. Studio, 9 East 57th Street**—"Gods and Heroes," gouache compositions by James D. Herbert, to Feb. 25; paintings by Frederick Shane, to Feb. 25.
- Grant Studios, 114 Remsen St., Brooklyn**—Etchings by American artists.
- Harlow, McDonald Co., 667 Fifth Ave.**—Early aquatint and lithographic views of American cities, rural etchings by Alexander Walker, and etchings by Rembrandt's contemporaries, during February.
- International Gallery, 17 West Eighth Street**—Paintings by Solman, Sholl, Neale and Spivak.
- The Jumble Shop, 28 West 8th Street**—Selected pictures by various artists, to March 24.
- Marie Harriman Gallery, 61 East 57th Street**—Paintings never shown hitherto in America by six foremost modern French masters, from Feb. 20; the first one-man exhibition of Simeon Braguin, to Feb. 20.
- Kennedy Galleries, 785 Fifth Avenue**—Old prints—colleges and schools during February.
- Keppel Galleries, 16 East 57th Street**—Etchings and watercolors by Andrew R. Butler.
- Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.**—Prints by contemporary artists and old masters.
- Kleinberger Galleries, 12 East 57th St.**—Paintings by old masters.
- Knoedler Galleries, 14 East 57th Street**—Flower paintings by Adele Herter, Feb. 20-March 4; engravings by Shongauer and Durer.
- Kraushar Galleries, 680 Fifth Avenue**—Paintings by contemporary Americans, to April 1.
- John Levy Galleries, 1 East 57th Street**—Paintings by old masters.
- Julien Levy Gallery, 602 Madison Avenue**—Paintings by modern artists.
- Liffeld Galleries, Inc., 21 East 57th St.**—Paintings by old and modern masters.
- Macheth Gallery, 15 East 57th Street**—"Intimate Paintings," to Feb. 20; group of younger painters, Feb. 21 to March 6.
- Pierre Matisse Gallery, Fuller Bldg., 51 East 57th St.**—Modern French Paintings.
- Metropolitan Galleries, 730 Fifth Avenue**—Paintings by old masters.
- Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Special display of the Friedsam bequest. Recent Egyptian acquisitions (3rd and 5th Egyptian rooms); European fans; print acquisitions of 1931-32.
- Midtown Galleries, 559 Fifth Ave.**—12th group show thru March 2; oil paintings by Homer Boss, to March 4.
- Milch Galleries, 108 West 57th Street**—Special show of paintings by Eakins, to Feb. 25.
- Montross Gallery, 785 Fifth Avenue**—Paintings by Arthur Schwieder, to Feb. 25.
- Morton Galleries, 127 East 57th Street**—Oils and watercolors by Florence Hubbard and Lillian Wadsworth, to Feb. 20; water colors by Josef Lenhard, Feb. 20-March 6; lithographs by Eugene Fisch, Feb. 20-March 6.
- Museum of the City of New York, Fifth Avenue at 104th St.**—Recent acquisitions of portraits and views of New York, to Feb. 27. Open holidays 10 a. m. to 6 p. m.; Sundays 1 p. m. to 6 p. m.; other days 10 a. m. to 5 p. m., except Tuesdays when museum is closed. Admission free except Monday, when fee of 25¢ is charged.
- National Arts Club, Gramercy Park**—Studies for mural paintings and sculptural decorations.
- J. H. Neumann, 40 East 49th Street**—Works by modern American and foreign artists.
- Newark Museum, Newark, N. J.**—Aviation and its place in art. Special exhibition of European and Oriental arms and armor. The Jaehne loan collection of Netsuke. Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court). Life in Latin America (Junior Museum).
- New School for Social Research, West 12th St.**—Drawings in sanguine, wash, charcoal and crayon by Aronson, Egas, Marsh, Davis, Orr and Zucker, to Feb. 25.
- New York Historical Society, 170 Central Park West (76th Street)**—Portraits of Mayors of New York City from 1789; ship pictures and related memorabilia; after 1807.
- Newhouse Galleries, 578 Madison Avenue**—English portraits, and Italian paintings of the Cinquecento, during February.
- Frank Partridge, Inc., 6 West 56th Street**—Special exhibition of old English needlework from the XVIIth and XVIIIth centuries held for the benefit of St. Luke's Hospital.
- Georgette Passehoek, 30 East 60th Street**—Encaustic drawings by Robert Morse, to Feb. 25.
- New York Public Library, 476 Fifth Ave.**—Centenary exhibition of Manet prints, to March 31; bookplates, pictorial and heraldic, to Feb. 28; America on stone, to Feb. 28.
- Raymond & Raymond, 40 East 49th St.**—The work of living painters in facsimile reproduction, to March 4.
- Rehn Galleries, 683 Fifth Avenue**—Paintings by Henry Mattson, Feb. 20 to March 11.
- Reinhart Galleries, 730 Fifth Avenue**—Paintings by old and modern masters.
- Rockefeller Center, Sixth Ave. and 54th St.**—College Art Association International—1933, to Feb. 28.
- Rosenbach Co., 17 East 51st St.**—French prints, furniture, silver and objects of art.
- Schultheis Galleries, 142 Fulton Street**—Paintings and art objects.
- Schwartz Galleries, 507 Madison Avenue**—Water colors and etchings of game birds by Roland Clark.
- Scott & Fowles, Sutliff Building, Fifth Avenue and 58th Street**—XVIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).
- Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.**—Works of art.
- Jacques Seligmann Galleries, 3 East 51st Street**—Paintings and works of art by old and modern masters.
- E. & A. Silberman Gallery, 22-34 East 57th Street**—Old masters and works of art.
- Marie Stern, 9 East 57th Street**—Costume designs by Lillian Gaertner Palmedo, to Feb. 28.
- Valentine Gallery of Modern Art, 69 East 57th Street**—Paintings by Raphael Soyer, to March 4.
- Vernay Galleries, 19 East 54th Street**—XVIIth century English furniture, porcelain, silver and panelled rooms.
- Wanamaker Gallery, au Quatrième, The Waldorf-Astoria, Park Avenue and 49th Street**—Antiques and objets d'art.
- Wells, 32 East 57th Street**—Early Chinese art.
- Weyhe Gallery, 704 Lexington Avenue**—Exhibition of fifty modern prints constituting the most distinguished work in this field during 1932.
- Whitney Museum of American Art, 10 West 8th Street**—Annual Exhibition of Acquisitions, to Feb. 22.
- Wildenstein Galleries, 19 East 61st Street**—Opening exhibition in the new building.
- Yamanaka Galleries, 650 Fifth Avenue**—Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang; Japanese arms and armor of the Tokugawa period.
- Howard Young Galleries, 677 Fifth Avenue**—Special exhibition of paintings by XVIIth century Dutch masters to Feb. 20.
- Zborowski Gallery, 400 Park Avenue (at 57th Street)**—Paintings and drawings by Renoir, Seurat, Degas, Modigliani, Toulouse-Lautrec and Utrillo from important private collections in France.



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## BERLIN HAS SHOW OF BELGIAN ART

BERLIN.—"One Hundred Years of Belgian Art" is the title of an exhibition arranged jointly by the Academy of Fine Arts in Berlin and the Belgian government. The show gives a survey of what has been produced during the past century in a land which in past ages gave the world such a large number of great artists. During the XIXth century and up to the present, Belgium has not been productive of creative leaders; but has rather followed the trends in other countries. She nevertheless possesses a number of very significant artists who have achieved world-wide reputation.

Two pictures by David's pupil, J. Navey, carry on the French classical spirit, introduced by the master's stay in Brussels early in the XIXth century. After an interval, during which historic subjects enjoyed great popularity, we have artists like Hippolyte Boulanger, Alfred Verwée, Guillaume Vogels and Emile Claus, preoccupied with the study of nature and effects of light and atmosphere, and treating landscape and themes of humble life. Many of these painters' works have distinction and merit. Impressionism found a worthy and far-famed representative in Alfred Stevens, at the same time a subtle interpreter of feminine graces. Two other internationally acknowledged figures are Fernand Knopff and Felicien Rops, antipodal in art. Knopff, the mystic, is not well represented here, but Rops, famous for his fantastically lascivious graphic sheets, is also revealed as a landscapist of great ability.

The section devoted to living artists finds its high point in James Ensor's paintings. His pictures have an elusive quality; their delicate colors conveying a sense of reality slightly tinged with the supernatural. Other painters worthy of interest are Eugene Lemans, interpreter of the life of peasants and fishermen; Constant Permeke, whose manner of expression is more modern than that of any of the other exhibitors; Isidor Opsomer, who commands a sweeping brushstroke, and Albert Savery, for whom color is the greatest incentive.

The works of contemporary Belgian sculptors is very disappointing, the commanding personality of Constantin Meunier still overshadowing his living confreres. This artist's figures of laborers remain impressive by reason of their honest workmanship.

## CINCINNATI

One of the most interesting exhibitions ever held at the Cincinnati Art Museum is the present showing of Portraits of Living Cincinnatians. These include works by such artists of the past as Frank Duveneck, Joseph DeCamp, Joseph Oriel Eaton and Jacob Cox. Artists of international reputation today such as Laszlo, Salisbury, Foujita, Mann, Jacob Epstein, Clement J. Barnhorn vie with local masters of portraiture including Dixie Selden, John E. Wels, Frank H. Myers, Myer Abel, H. H. Wessel, Emma Mendenhall, Arthur Helwig and many others. Over two hundred and fifty oils, water colors, pastels, drawings, miniatures and portrait busts are included and range in style from the American primitive to the most advanced modernistic.

The First International Exhibition of Etching and Engraving circulated by the Art Institute of Chicago is at present on view in the Print Rooms of the museum.

## Boston Displays Its Collection of Peruvian Textiles

BOSTON.—The Museum of Fine Arts is having an exhibition for the first time, of its notable collection of Peruvian textiles, which will remain on view in the Renaissance Court Galleries until February 19. It will be remembered that Boston possesses one of the most important collections of Peruvian art in this country. While a few gaps remain, notably of the Inca period, the collection now presents a fairly complete record of the textile achievements of the Peruvians from the 1st century A. D. to the present time.

For the most part, the examples on exhibition are complete or fragmentary mantles, scarfs, hangings, shirts, and other items of the Peruvian costume, which have been removed from mummified bodies in Andean graves. From the same sources have come ancient dolls with tapestry woven faces, several slings and bags. The later weavings of the Spanish Colonial period have been acquired through the more usual channels of trade.

The human figure, the puma or cat, the bird, centipede, and the fish constitute the basis of all designs. The early Nazca examples are distinguished by realism and by fantastic concepts of these basic forms. Conventionalization was carried to such a point in the later Tiahuanaco II textiles that it is possible to recognize the motifs only with great difficulty. In contrast, the late Chimu designs are geometric and well ordered with the constant recurrence of interlocking motifs. In general the highland textiles are severe in color and highly conventionalized, while those produced along the coast are strong and rich in coloring with the ornament more or less naturalistic. The play of influence was uninterrupted throughout the history of Peru, extending until the final conquest of the later Chimu people by the highland Incas, who in turn fell before the Spaniards.

The early Nazca embroideries (A. D. 100 to 600) are represented in the current Boston exhibition by many notable examples. In these are revealed in elementary form the distinguishing features that persist throughout the history of Peruvian textiles. The recurrence of motifs in mathematical order points to a conscious scheme of repetition which might well repay investigation. There is also a curious and consistent use of a motif alternating with itself in reverse, the whole vibrant with subtle combination and relationship of colors. Through sheer skill in relating tonal values, details in one instance stand out in relief. In another, they sink into the velvety darkness of the background. In varied degree these characteristics are found in all textiles succeeding those of the late Nazca period. There is an equally representative group of late Chimu weavings in which the early play of color persists in a wholly different treatment of the basic motifs seen in early Nazca work. With the Spanish Colonial weavings was introduced a new element—that of organization in a self-contained composition. Formal organization was obviously a quality of mind which had not been manifested by the Peruvians and which may come only with a more highly integrated society.

An illustrated catalog of the museum's collection, written by Mr. Philip Ainsworth Means, is now available.

## FOREIGN AUCTION CALENDAR

### BERLIN

Hollstein & Puppel  
February 27-28—Engravings and drawings from the collection of a German prince.

### Graupe-Ball

March 6—The Goldschmidt-Rothschild collection.

### DUSSELDORF

#### Flechtheim-Helbing-Paffrath

March 11—Paintings by old and XIXth century masters and German wood sculptures from various Rhenish collections and from the estate of the late Princess Anton Radziwill and the banker F. in Berlin.

### Gal. Julius Stern

March 4—Old and modern paintings.

### KOLOGNE

#### Lempertz

March—The archaeological collection of Dr. Feldman.

### LONDON

#### Christie's

February 21—English and French furniture, porcelain tapestries and objets d'art.

February 23—Decorative furniture, porcelain, tapestries, etc.

### PARIS

#### Hotel Drouot

February 20-22—Fine illustrated books and rare bindings of the XVIIIth century and other periods.

February 20, 21—Objets d'art and antique furniture.

February 20, 23—Old masters furniture and antique and modern objets d'art, consigned by M. J. Chartau.

February 23—Old masters, objets d'art and furniture, mainly of the XVIIIth century.

February 23, 24—Far Eastern objects of art.

February 24—Furniture and antique objets d'art.

February 27—Antique and modern objets d'art.

## CHICAGO ACQUIRES ARENT DE GELDER

CHICAGO—The Art Institute of Chicago has just acquired, through the Wirt D. Walker Fund, "The Portrait of a Girl" by Arent de Gelder, who has the distinction of being Rembrandt's last pupil and one of his most loyal followers. The pictorial conception comes straight out of the master's studio; a half-length figure, large and massive, placed against a dark, flat background. The light, from above, falls on the face and throat with greatest intensity, and is so modulated that the figure seems to glow from within, although the striking use of the palette knife, in the scraped portion of the sleeves, and the scratching of certain painted areas with a pointed stick, recall the technical procedure of Rembrandt's ultimate manner. De Gelder carries these devices on to a point which makes him a continuator, rather than a slavish imitator of his teacher. Less interested in character analysis than Rembrandt, he concentrates on producing the greatest possible richness of effect.

Here the painter succeeds largely through the simple massing of his design and the beautiful subdued color harmony which he weaves throughout the whole figure. The artist is anxious to create a feeling of space; with this in mind he brings the figure far forward, making it seem to crowd the frame; the heaviness of the shoulders is accentuated, and the hands are made unusually full and broad as they lie upon the balustrade. Again the play of light, with the deep shadow under the hat, helps to create the illusion of a full rounded head, the features symmetrically set down on the oval of the face.

Most remarkable is the color harmony. The theme is the yellow orange found in the caps of the sleeves and most strongly in the plume on the hat. The flesh has an even gold tone which is remarkable for never becoming unpleasantly hot. The red note in the lips and cheek reaches its height in two scarlet ribbons on the vest. The flat brown of the background throws into relief the golden light in which the whole figure is enveloped.

## DAYTON

Next month some fifteen Japanese paintings from the collection of Tetsuzan Hori, who exhibited here in the Spring, are to be added to the collection of the Dayton Art Institute, as well as a few more German paintings from Munich. A most interesting and important collection from the Duncan Phillips Gallery in Washington of impressionists of both France and America is now on view. These will include such painters as Gifford Beal, Walter Giffin, Childe Hassam, Ernest Lawson, Hobart Nichols, J. Alden Weir; and European artists such as Ciardi, Boudin, Le Sidaner, Lever, Loiseau, Pisarro and others.

Mr. and Mrs. William Wilson Wood III of Piqua have kindly consented to allow the collection of their Early American Furniture and Glass, which has created such interest and enthusiasm, to continue through the month of February. The exhibition of American Aboriginal Art which was scheduled for this month will be arranged at some later date.

One of the most outstanding exhibits of contemporary art which we have been privileged to present recently is a group of sketches in water-color, pencil, and lithograph by the Mexican artist, Diego Rivera, loaned by the Weyhe Gallery of New York. In contrast to last month's showing of prints and lithographs by modern masters of etching, the showing for February, arranged through the courtesy of M. Knoedler and Company, will contain fifty-nine prints by older masters of black and white, the collection being known as "The Nest Egg."

D. C. R.

In carrying on Rembrandt's final experiments De Gelder became a link between the XVIIth and XVIIIth centuries, preserving the dignity of the old style with something of the coming richness and profusion of the new. Even in this portrait we notice the naturalness of approach, the easier and freer painting, and the increased use of short broken curves in the design; all qualities which announce the roccoco.

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